

**2007 Midwest Clinic**  
**An International Band and**  
**Orchestra Conference**

**Your Band or Orchestra Flute**  
**Section *Really Can Play in***  
**Tune!**

**Presented**  
**by**

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**School of Music**  
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**Assisted by**  
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**Sarah Bunk**  
**Tiffany Hansen**  
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**Friday, December 21, 2007**

# Your Band or Orchestra Flute Section *Really Can* Play in Tune!

## Guidelines for the Conductor

### *Embouchure Problems to Avoid*

- No more than  $\frac{1}{4}$  to  $\frac{1}{3}$  of the embouchure hole should be covered by the lower lip
- Keep the embouchure plate as low as possible below the bottom lip
- Right arm should be forward

### *Posture Issues*

- No more than two players should share a music stand
- Leave plenty of room between chairs

### *Pitch Tendencies of the Flute*

- Low register is flat
- High register is sharp
- C<sup>#2</sup> is very sharp
- Cooper scale flute is somewhat improved
- Venting on middle d and e<sup>b</sup>

### *Just Intonation – Sounds better to the ear*

- Half step needs to be a much larger interval
- Major 2<sup>nd</sup> needs to be a larger interval
- Minor 3<sup>rd</sup> needs to be a much larger interval
- Major 3<sup>rd</sup> needs to be a much smaller interval
- Perfect 4<sup>th</sup> needs to be a slightly smaller interval
- Aug 4<sup>th</sup> needs to be a smaller interval
- Dim 5<sup>th</sup> needs to be a larger interval
- Perfect 5<sup>th</sup> needs to be a slightly larger interval
- Minor 6<sup>th</sup> needs to be a much larger interval
- Major 6<sup>th</sup> needs to be a much smaller interval
- Minor 7<sup>th</sup> needs to be a smaller interval
- Major 7<sup>th</sup> needs to be a much smaller interval

## Exercises for the Flute Student to Practice

### *Tone Studies - Example*

Musical notation for a tone study exercise. It features a single staff in treble clef with a common time signature (C). The tempo is marked as quarter note = 44. The exercise begins with a dynamic marking of *ff* (fortissimo). The melody consists of a series of eighth notes, each followed by a slur over a pair of eighth notes, creating a rhythmic pattern of eighth-note pairs. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The exercise concludes with a double bar line and the text "etc." below the staff.

### *Harmonics*

Musical notation for a harmonics exercise. It consists of six staves in treble clef with a common time signature (C). The first staff shows a sequence of notes labeled "Fingered" and "Harmonics". The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff is labeled "Finger" and shows a sequence of notes with fingerings indicated by numbers 1-4. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The third staff continues the sequence with fingerings. The fourth staff continues the sequence with fingerings. The fifth staff continues the sequence with fingerings. The sixth staff continues the sequence with fingerings. The exercise concludes with a double bar line.

- Develops the lip flexibility required to change the direction of the air into the flute
- Pneumo pro (Blocki) – Developed to aid with visualization of the changing directions of air

### *Oral Cavity*

- Use any exercise utilizing harmonics
- Have the player freeze the embouchure and change registers by altering the tongue placement and oral cavity shape

### *Breathing*

- Breath builder
- Breathing bag

### *Vibrato*

♩ = 60 80 100

hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo

hoo - hoo hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo

3 3 3 3 3 3 3

3 3 3 3 3 3 3

## **Tips for the Application of Skills Acquired Through the Practice of the Previous Exercises**

### *Using an Electronic Tuner Effectively*

- Remember that this teaches equal temperament
- Helps with pitch placement and knowledge of tendencies

### *Matching Pitches with Another Player*

- Knowing how to adjust
  - If flat, raise the direction of the air
  - If sharp, lower the direction of the air
- Drone Studies-Developing the ear is the most important objective
  - Player listens to a sounding drone such as a perfect 5<sup>th</sup> or tonic while playing a melody, scale, or arpeggio against it to concentrate on the intonation of each interval sounded

- Pitch bending exercises against a drone
- Avoiding Incompatible Tone Colors (Low register examples)
  - Dvořák *Symphony No. 9 in E minor “From the New World”*
  - Ticheli *Shenandoah*
- Tips for fixing problems within the ensemble – Arnold *Four Scottish Dances, 3<sup>rd</sup> Movement*
- Adding Piccolo to the Mix – Ravel *Concerto for Piano and Orchestra*
- Matching pitch with a piano – Drone Studies, Equal Temperament

## **Conclusion-Build Confidence instead of Frustration in Your Players**

**Recommended Reading:** *A Study of Musical Intonation* by Christopher Leuba

### **Kathy Daniel Sam Houston State University**

**Kathy Daniel**, Assistant Professor of Flute, has appeared as a soloist in many concerts throughout the United States. She served as principal flutist, section leader, and soloist with the United States Navy Band, Washington, DC, performing in and around Washington as well as on national concert tours. She was a soloist with the Boston Pops Orchestra in Symphony Hall and has performed in New York City at Carnegie Hall. Ms. Daniel has been a member of numerous professional ensembles in the Washington area, including the Mid-Atlantic Chamber Orchestra, the Maryland Festival Orchestra, and the Annapolis Chamber Orchestra. She completed several seasons with the Kennedy Center Opera House Orchestra and has performed with the Fairfax Symphony, National Women's Symphony, the Prince George's Philharmonic, and on concert tours with the United States Air Force Band. Since joining the faculty at Sam Houston State University in 1999, she has performed with the SHSU Faculty Chamber Players and conducted the SHSU Flute Choir at National Flute Association Conventions and has been a regular soloist with SHSU performing ensembles. Ms. Daniel has been named to *Who's Who in America* and twice named to *Who's Who Among America's Teachers*. She recently served as the Conference Coordinator for the Houston Flute Club's annual Flute Fest. She is a member of the Texas Flute Society, the National Flute Association, Pi Kappa Lambda, and the Texas Music Educators Association. Ms. Daniel received a Bachelor of Music Education with Performer's Certificate from Texas Tech University and the Master of Music from the Catholic University of America.

**Jessica Borski** received a Bachelor of Music in Flute Performance, cum laude, from Sam Houston State University in May of this year and is now pursuing her Masters in Flute Performance as a Graduate Assistant at SHSU. She has toured as the principal flutist with the SHSU Symphony Orchestra in Hungary, the Czech Republic, Austria, and China. Jessica has been named to *Who's Who of American College Students* and has won awards for her solo and flute ensemble performances. As a flutist/piccoloist of the SHSU Wind Ensemble, Jessica has performed at the Texas Music Educators Association Convention/Clinic and the College Band Directors National Association. She has participated in the Texas Flute Society Flute Festival where she has received Outstanding Performer Awards. She has taught private flute lessons for the Texas school districts of Klein, Bryan/College Station, and Huntsville.

**Sarah Bunk** is the Associate Band Director at the Kinkaid School in Houston, Texas. She earned a certificate in Instrumental Music at the High School for the Performing and Visual Arts (Houston) in 1997 and a Bachelor of Music in Flute Performance, cum laude, at the Moores School of Music, University of Houston in 2002. She has studied flute and piccolo in the studios of Allison Young-Rausch (formerly principal of the Houston Ballet Orchestra), Dr. Kim Walter-Clark and Dr. Sydney Carlson (Houston Grand Opera Orchestra). Sarah has performed in numerous concerts, musicals, and recitals, including the Houston Ballet Orchestra and as a soloist in Beijing and Xi'An, China. She has traveled and performed in Mexico and throughout Europe as well. Sarah is currently pursuing a Masters of Music, Flute Performance, at Sam Houston State University in the flute studio of Kathryn Daniel. She is a graduate teaching assistant in the SHSU flute studio and is a member Pi Kappa Lambda, the national music honor society. Sarah performs professionally with pianist Holly Wilson in /Duo Semplice/ and has just released her first album.

**Tiffany Hansen** is a Senior Music Education major at Sam Houston State University. She is a member of the Sam Houston State University Wind Ensemble and Symphony Orchestra. She has served as the flute section leader in the SHSU Bearkat Marching Band for 2005, 2006, and 2007. She has participated in the Texas Flute Society as a soloist and as a member of the SHSU Flute Quartet which received the Outstanding Performance Award and has been invited to perform a recital for the May, 2008 festival. She has taught private lessons in Huntsville, Texas, as well as surrounding Houston area schools.

**Amy Kennedy** is a Senior Music Education major at Sam Houston State University. She has served as Co-Principal Flutist and Piccoloist in the SHSU Wind Ensemble and Symphony Orchestra and has participated in the SHSU Bearkat Marching Band each fall semester. She just completed a tour to China with the SHSU Symphony Orchestra. While in high school Amy won a position in the flute section of the Texas All State Band. She has been named an Outstanding Performer twice at the annual Texas Flute Society Flute Festival held at University of North Texas in Denton, Texas. She will be completing her degree in the spring of 2008 and plans to enter the work force as a band director in the Houston area.

## **Sam Houston State University School of Music**

The School of Music at Sam Houston State University was founded in 1937. Having long been recognized as a leader in the training of music educators, graduates have distinguished themselves as leaders in the field of music education and collectively rank among the finest in the profession. There are also significant numbers of graduates enjoying outstanding careers as professional performers, music therapists, and any number of other careers in music.

Housed in the beautiful School of Music Building, the School uses three large rehearsal halls, a Computer Assisted Instruction laboratory, and an electronic keyboard-training classroom. Performances by university ensembles, students, faculty, and guest performers take place either in the 700 seat Killinger Auditorium or the 250 seat Recital Hall. The faculty includes several of the finest instructors teaching at the university level. Many of the applied studio faculty are top professional performers in the Houston metropolitan area. A specialist with a comprehensive background in teaching and performing teaches each of the instruments of the band and the orchestra.

Music performance has always been the heart of our program in the School of Music. Our bands, orchestras, and choirs have excellent reputations for high quality performances in Texas and beyond. Our jazz ensembles have long had reputations as premiere performance groups with alumni distinguishing themselves as members of the leading jazz groups in the world.

The School enjoys a 7:1 student to teacher ratio, which is among the lowest in university programs in the United States. This low ratio allows us to give our students the individual attention that they need to become successful in musical careers. Faculty in the School of Music are committed to providing students the finest musical education available.

For any information regarding the school of music or auditions, please contact:  
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